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A

NEW MANUAL

OF THE

BAYONET,

FOR THE

ARMY AND MILITIA OF THE UNITED STATES.

BY
LIEUT. J. C. KELTON.
SIXTH REGIMENT U. S. INFANTRY.

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PREFACE.

THE Manual contained in the following pages, prepared for the use of the Corps of Cadets, has been introduced at the Military Academy with satisfactory results.

It is simply the theory of the attack and defence of the sword applied to the bayonet, on the authority of men skilled in the use of arms.

With the exception of a few unimportant movements, it may be introduced on drill and parade.

The Manual contains practical lessons

in fencing, and prescribes the defence against cavalry, and the manner of conducting a contest with a swordsman.

It is now published with the view of adding a little, that has the sanction of successful trial, to what is already known to the military of the country on the subject of the Bayonet, and with the hope that it may assist to increase the interest that is felt concerning this weapon.

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BAYONET EXERCISE.

NEW MANUAL OF THE BAYONET.

BAYONET EXERCISE.

1. Four men may be instructed together. They will be placed in one rank, without arms, at intervals of four feet, in the position of *Attention.*

GUARD!

One time and two motions.

2. *First motion.*—Turn upon the left heel, bring the left toe to the front, carry the right foot to the rear, and place the heels upon the same line, the right three inches in rear of the left, the feet at right angles.

3. *Second motion.*—Move the right foot twice its length to the rear, keeping the heels on the same line; bend the knees, so that the

left shall be vertically over the ankle, the weight of the body resting equally upon both legs, the knees flared apart, the body erect, the right toe turned in slightly, the arms hanging naturally by the sides.

The command Attention is given as often as it is desirable to cause those under instruction to resume the first position.

ADVANCE!

4. Move the left foot quickly forward its length, raising it but slightly from the ground, keeping the toe depressed, and follow it rapidly with the right, resuming the position of Guard.

RETREAT!

5. Move the right foot quickly to the rear at least its length, and follow it rapidly with the left, resuming the position of Guard.

One step to the—RIGHT!

6. Move the right foot twice its length to the right, then place quickly the left foot in

front of the right, resuming the position of Guard.

One step to the—LEFT!

7. Move the left foot twice its length to the left, then place quickly the right foot in rear of the left, resuming the position of Guard.

Right—VOLT!

8. Face to the right by turning on the ball of the left foot, describing to the left a quarter of a circle with the right foot. During the movement the weight of the body is thrown on the left leg, the knees remain bent, and the interval between the feet is preserved.

This direction must be observed in all volts.

Left—VOLT!

9. Face to the left by turning on the ball of the left foot, describing to the right a quarter of a circle with the right foot.

Right rear—VOLT!

10. Face to the rear by turning to the right

on the ball of the left foot, describing a half circle with the right foot *by the rear.*

Left rear—VOLT!

11. Face to the rear by turning to the left on the ball of the left foot, describing a half circle with the right foot *by the front.*

12. The men should be instructed to advance or retreat several steps in rapid succession.

Two (or *three*) *steps*—ADVANCE (or RETREAT!)

13. After each volt the instructor should cause the men to advance or retreat in order to correct their positions.

DEVELOP!

One time and two motions.

14. *First motion.*—Straighten vigorously the right leg, throwing the weight on the left.

15. *Second motion.*—Advance quickly the left foot, close along the ground, twice its length. When the development is completed,

the left knee should be vertically over the ankle; the right foot flat on the ground; the body erect on the haunches, the arms hanging naturally by the sides; the left thigh and foot directed straight to the front.

GUARD!

16. Move back the left foot quickly to the position it occupied before the development; bend the right knee, and replace the body in its original position.

To the front—PASSADE!

One time and two motions.

17. *First motion.*—Move the right foot twice its length in front of the left, parallel to its first position.

18. *Second motion.*—Move the left foot quickly forward twice its length in front of the right, resuming the position of Guard.

To the rear—PASSADE!

One time and two motions.

19. *First motion.*—Move the left foot about

twelve inches in rear of the right and parallel to its first position.

20. *Second motion.*—Move quickly the right foot twice its length in rear of the left, resuming the position of Guard.

Leap to the—REAR!

One time and two motions.

21. *First motion.*—Lean forward slightly, so as to throw the weight of the body on the left leg.

22. *Second motion.*—Spring backwards, throwing the feet as far to the rear as possible, and alight in the position of Guard, the toe of the left foot touching the ground first.

WITH MUSKETS, BAYONETS FIXED.

WITH MUSKETS, BAYONETS FIXED.

23. The men being in one rank, with intervals of three paces, and at *carry arms*, the instructor will command—

GUARD!

(PLATE I., FIGS. 1 & 2.)

One time and two motions.

24. *First motion.*—Half face to the right, turning on the left heel; place the right foot three inches in rear of the left, the heels on the same line and the feet at right angles.

25. *Second motion.*—Move the right foot to the rear, and bend the knees, as in the second motion of guard without arms; bring down the piece, seizing it just below the tail band with the left hand; the right hand grasps the handle; the piece must be maintained about four inches in front of, and on a level with the na-

vel; the lock plate is half turned up; the point of the bayonet is opposite the chin; the arms detached from the body.

26. This is the "middle guard." The musket has a middle position between the engagements of *tierce* and *quarte*, as will be explained elsewhere.

27. To be properly on guard, the arms must be well extended to the front, and slightly detached from the body, and the piece held lightly in the hands.

THRUST!

(PLATE III., FIG. 5.)

28. Thrust the piece quickly forward to the full length of the left arm, slipping it through the left hand to the guard, give it a rotary motion so as to bring the barrel up, and direct the point of the bayonet at the height of the breast; at the same time straighten vigorously the right leg, throwing the weight forward on the left.

GUARD!

29. Resume quickly the position described in Art. 25.

30. After every change of position of the person or piece, this command is repeated, in order to re-establish the men in the position of "guard."

LUNGE-OUT!

(PLATE IV., FIG. 6.)

31. Thrust the piece forward to the full length of the right arm, turning the barrel up, abandoning it momentarily with the left hand, which will be held extended under the guard; at the same time straighten the right knee, raise the right foot on the toe, and throw forward the right shoulder in advance of the left.

DEVELOP!

(PLATE V., FIG. 7.)

32. Thrust the piece forward as directed in Art. 28, at the same time advancing quickly the left foot, as in Art. 15.

32.* For the *development* to be effective, it must be executed with the utmost rapidity. The left foot must be moved near the ground, and the right leg straightened vigorously.

33. Two or more of the foregoing move-

ments should be executed in quick succession, as follows:

ADVANCE! (or RETREAT!)—THRUST!
One step to the Right (or *Left*)!
—DEVELOP!
Right (or *Left*)—VOLT! THRUST!
(or DEVELOP!)
Right (or *Left*) *rear*—VOLT! ADVANCE! DEVELOP!
To the Front (or *Rear*)—PASSADE!
DEVELOP! (PLATE II., FIGS. 3 & 4.)
Leap to the—REAR! *Left* (or *Right*) *rear*—VOLT! DEVELOP!
ADVANCE! LUNGE-OUT!
To the Front (or *Rear*)—PASSADE!
LUNGE-OUT!
} GUARD!

34. *With the development—to the Front*—PASSADE!—Advance the right foot as in Art. 17, then develop with the left foot, advancing it four times its length in front of the right.

THE PARRIES.

THE PARRIES.

35. Although in fencing with the bayonet the left foot and hand are in front, yet it is the right hand that controls and conducts the weapon. The left is only an auxiliary. The musket, therefore, is essentially a right-handed weapon, a two-handed straight sword, and the positions it is made to take to protect the person, should be similar to those that experience has long decided to be the best for the sword. There are five of these positions, with some one of which the person can be protected from any thrust that can be made at it.

Prime—PARRY!

(PLATE VII., FIG. 9.)

36. Turn rapidly the point of the bayonet below, describing with it an arc, the convexity

to the right; at the same time give the piece a rotary movement, turning the rammer up, and obliquely to the left; carry the piece to the left, throwing forward the right shoulder, so as to cover the left side; the left elbow near the body, the right hand at the height of the head, opposite to and six inches in front of the left eye; the point of the bayonet at the height of knee.

Seconde—PARRY!

(PLATE VIII., FIG. 11.)

37. Depress rapidly the point of the bayonet opposite the right knee, describing with it an arc, the convexity to the left; at the same time throw up the butt outside of the forearm, and give the piece a rotary movement, turning the rammer square to the right; the right hand as high as the breast. In the assault it is sometimes convenient to form this parry by stopping the butt under the forearm, the elbow on a level with the shoulder. This is admissible, and should be sometimes practised.

Tierce—PARRY!

(PLATE IX., FIG. 13.)

38. With a quick turn of the right wrist, turn the rammer to the right; move the left hand to the right, opposite the right side, and raise the muzzle of the piece to the height of the chin. The right arm does not move, the wrist only acts.

Quarte—PARRY!

(PLATE X., FIG. 15.)

39. Move the piece quickly to the left and front, turning the barrel to the left, raising the muzzle to the height of the chin; at the same time slip the left hand around and over the piece, without loosening the grasp, so as to protect the left arm; the left hand should be on a line with the left side; the butt of the piece in front of the lower part of the belly; the muzzle outside of the left shoulder.

Quinte or low quarte—PARRY!

(PLATE XI., FIG. 17.)

40. Move the piece quickly to the left and front, giving it a rotary movement, turning the

rammer to the left; at the same time throw forward the right shoulder on a line with the left; the butt over the thigh; the left arm well extended; the muzzle at the height of the chin.

INFANTRY AGAINST CAVALRY.

INFANTRY AGAINST CAVALRY.

Against cavalry left—PARRY!

(PLATES XII. & XIII., FIGS. 12 & 13, 19 & 20.)

41. Raise quickly the piece above and a little in front of the head, turning the rammer up; the piece sloped downward towards the left and front; the point of the bayonet about the height of the waist; the right hand held above the right shoulder, the fingers of the left hand closed, the thumb extended along the barrel.

42. The *left parry* guards against the cut of a cavalry soldier passing on the left.

Against cavalry right—PARRY!

(PLATE XIV., FIG. 22.)

43. Raise quickly the piece above and a little in front of the head, turning the rammer up; the piece sloped upwards to the front and

left; the left hand at the height of the crown of the head and in front of the right shoulder; the fingers of the left hand closed, the barrel held between the thumb and knuckle of the fore finger.

44. The *right parry* guards against the cut of a cavalry soldier passing on the right.

45. In riposting from the position of *left parry* keep the rammer up, and without changing the position of the hands, direct the point at the height of the head, which is about the height of the waist of a horseman. (PLATE XIII., FIG. 21.)

46. In riposting from the *right parry*, give the piece a rotary motion, turning the barrel up, and direct the point at the height of the waist of a horseman. (PLATE XV., FIG. 24.)

47. At the same instant the infantry soldier parries the cut of the sabre, he should volt in the direction in which the horse is moving, and develop or lunge-out, with or without the development.

48. As soon as the parries can be executed with accuracy and facility, they must be followed by a thrust or development.

49. The object in making the point of the bayonet describe an arc as it descends in forming the parries of *prime* and *seconde*, is to cause the piece to cut the line of approach of an adversary's weapon, and thus be certain to meet and parry it.

50. The parries of *tierce* and *seconde* throw the blows off to the right, the former protecting the upper right half of the body, the latter the lower right half.

51. *Prime*, *quarte*, and *low quarte* throw the blows off to the left. *Prime* protects the entire left side; *low quarte* protects the left side above the groin; *quarte* only the upper left half of the body.

52. In executing the parries, it is *very important* to move the piece no farther to the right and left, than to protect the part of the body at which the blow is directed. Never strike the weapon aside; meet it with just force enough to deflect it and prevent it from taking effect. To do more than this, is to make a useless exertion, and prevents a quick riposte.

53. A riposte is a blow that is made immediately after a parry.

54. In riposting from *prime parry*, keep the rammer up, and without changing the position of the piece, direct the point at the height of the loins. (PLATE XVI., FIG. 25.)

55. In riposting from *seconde parry*, keep the lock-plate up, lower the hands, and raise the point slightly, and direct the point at the height of the loins. (PLATE XVII., FIG. 26.)

56. In riposting from *tierce*, *quarte*, and *low quarte* parries, give the piece a rotary motion, turning the barrel up, and direct the point at the breast or the face of the antagonist.

POINTS OF ATTACK.

POINTS OF ATTACK.

57. There are three points of attack: at the right breast and face, at the left breast and face, and below the arms at the loin. That is, on either side of the weapon when in the position of Guard, and below it.

58. If an attack is made on the right of the weapon at the right breast or face, it is an attack in *tierce;* if on the left, it is in *quarte;* and if below, it is in *seconde.*

59. The thrust in *tierce* can only be parried by the parry of *tierce;* the thrust in *quarte,* by the parries of *quarte* and *prime;* the thrust in *seconde* by the parries of *seconde* and *low quarte.*

60. From the position of Guard the thrusts at the different points of attack are all delivered in the same manner, (Art. 28;) the direc-

tion of the point of the bayonet only being changed.

61. The ripostes are delivered as explained in Arts. 54, 55 and 56.

SHORTENED THRUSTS.

SHORTENED THRUSTS.

On the right—SHORTEN!

(PLATE XVIII., FIG. 27.)

62. Seize the piece with the right hand in front of the left, let go with the left hand, and extend the piece quickly to the rear with the right arm; then seize the piece again with the left hand at the muzzle.

THRUST!

(PLATE XVIII., FIG. 28.)

63. Thrust the piece quickly forward to the full length of the left arm, the point of the bayonet at the height of the breast; at the same time straighten the right leg vigorously.

GUARD!

64. Extend the piece to the front, seize it with the left hand below the right, then with

the right hand at the handle, and resume the position of Guard.

On the left—SHORTEN!

(PLATE XIX., FIG. 29.)

65. Turn on the ball of the right foot, and carry the left foot twice its length in rear of the right; heels on the same line, and feet at right angles; at the same time let go the handle with the right hand, and with the left carry the piece around to the left side, close to the body, the barrel up; extend the piece to the rear with the left arm, and seize it at the muzzle with the right hand.

THRUST!

(PLATE XIX., FIG. 30.)

66. Thrust the piece forward to the full length of the right arm, directing the point at the height of the breast, and straighten quickly the left leg.

GUARD!

67. Move quickly the left foot to the front to its position, turning on the ball of the right

foot; at the same time let go the muzzle with the right hand, and with the left carry the piece around to the right side; seize it at the handle with the right hand, and resume the position of Guard.

68. The piece is shortened to repel an antagonist who rushes up too close in delivering a blow; or by one who rushes in on his antagonist with the passade at the instant of parrying and throwing up his guard.

69. In the first case, if the blow is parried in *tierce*, the piece is shortened on the right; on the left, if the blow is parried in *quarte* or *low quarte*.

70. The defence against the shortened thrusts is either to retreat rapidly by the passade or leap to the rear; or by parrying the thrusts in *tierce* and *low quarte*, and attack with the butt and stock.

BLOWS WITH THE BUTT.

BLOWS WITH THE BUTT.

With the butt to the front—STRIKE!

(PLATE XX., FIG. 31.)

71. Extend the right arm forcibly, and to its full length to the front, the barrel falling to the rear and resting on the right shoulder; straighten quickly the right leg, and direct the blow at the height of the belly.

72. Follow the blow with the butt by one over the head with the stock.

73. After the blow to the front, the piece should always be brought down forcibly, on returning to Guard, to represent the blow with the stock.

With the butt to the—RIGHT!

(PLATE XXI., FIG. 33.)

74. Move quickly the left foot twice its length to the left of, and place it at right angles

to the right foot, which does not move; turn the head to the right, and move the piece rapidly as far to the left as possible, keeping it horizontal and at the height of the shoulders; the lock-plate up, the right hand near the left shoulder.

STRIKE!

(PLATE XXI., FIG. 34.)

75. Move the piece violently to the right, advancing it to the full length of the right arm, and straighten forcibly the left leg.

GUARD!

76. Move the left foot to the front, and resume the position of Guard.

Butt to the—REAR!

77. Face to the rear by turning on both heels, at the same time raise the piece, holding it horizontal at the height of the shoulders, the lock-plate up, the right hand near the left shoulder.

STRIKE!

78. As in Art. 75.

GUARD!

79. Face to the front by turning on both heels, and resume the position of Guard.

THE BLOWS WITH THE BUTT, WITH THE DEVELOPMENT.

THE BLOWS WITH THE BUTT, WITH THE DEVELOPMENT.

Butt to the front—DEVELOP!

(PLATE XX., FIG. 32.)

80. Deliver the blow as in Art. 71, at the same time advance the left foot as in Art. 15.

Butt to the—RIGHT! (or REAR!)—DEVELOP!

(PLATE XXII., FIG. 35.)

81. Face in the direction required; (Arts. 74 & 77;) deliver the blow, and at the same time advance quickly the right foot twice its length, and straighten vigorously the left leg.

GUARD!

82. Bring back the right foot to the position it occupied before the development, drawing

back the piece at the same time, then resume the position of Guard. (Art. 25.)

83. To parry the blow with the *butt to the front*, cross the piece in front of the body, holding it obliquely in front of and at the height of the hips.

84. To parry the blow with the *stock at the head*, cross the piece, holding it obliquely above and in front of the face.

85. When attacked with the butt and stock, after having effected one or both of the above parries, strike at the right loin, or at right side of the head with the stock; or retreat, by *the passade* or *leap to the rear*, out of reach of your antagonist.

PARRIES FOR THE RIFLE WITH THE SWORD BAYONET.

PARRIES FOR THE RIFLE WITH THE SWORD BAYONET.

86. The parries are the same for this weapon as for the musket, except

Tierce—PARRY.

(PLATE XXIV., FIG. 38.)

With a quick turn of the wrist, turn the barrel to the right, move the left hand opposite the right side, and raise the muzzle opposite the chin.

87. In riposting after the parries of *tierce* or *low quarte*, either a thrust or cut may be made. After the parry of *tierce*, the cut is delivered at the left side of the head and neck; after the *low quarte*, at the right side of the head and neck.

88. These cuts are difficult to parry. They are dangerous just in proportion to the sharp-

ness of the blade. The point, however, of all weapons is more to be avoided than the edge, as the thrust is more fatal than the cut.

The cut at the left cheek is parried with *prime;* at the right with the *stock parry*, (Art. 84.)

THE MUSKET OPPOSED TO THE SWORD.

THE MUSKET OPPOSED TO THE SWORD.

89. In contending with a swordsman, keep the point of the bayonet presented low at the loin, so that the piece can not be parried in *guarte* or *tierce* and seized with the left hand. If the attempt is made to parry the piece in *seconde*, raise the point and thrust rapidly at the breast. Thrust, but rarely develop. By the *rear passade* and *leap to the rear*, keep the swordsman at the point of the bayonet, thrusting at the loin repeatedly and rapidly, and at the breast when it is exposed by the parry of *seconde*. If the swordsman succeeds in closing within the guard, use the butt and stock quickly and vigorously.

If he succeeds in seizing the musket, close up quickly with him so as to paralyze his sword-arm. If he seizes the piece after the parry of

quarte, let go the handle with the right hand, extend the left arm to the front, vigorously holding the piece as high as the face, the butt to the left in order to parry the blow, and advance rapidly with the passade and close with him in the struggle.

If he seizes the piece after the parry of *tierce*, advance and close in, extending the piece, the butt to the right.

90. A contest with the sword-bayonet against the sword may be conducted as in the preceding article. However, as this weapon is essentially a long, heavy, double-edged, two-handed sword, it may be used as such, and the edge as well as the point be brought into play.

91. The lunge in *tierce*, cutting at the left side of the head; the lunge in *quarte*, cutting at the right side of the head, and the cuts at the leg, are the most effective blows.

REMARKS AND EXERCISES ON THE PRECEDING MOVEMENTS.

REMARKS AND EXERCISES ON THE PRECEDING MOVEMENTS.

92. In advancing to the attack be prepared to act on the defensive, as you lay yourself open to a counter-attack during this movement.

93. In retreating be prepared to attack your antagonist as he advances.

ADVANCE! *Tierce*—PARRY! THRUST!
RETREAT! THRUST!
To the front—PASSADE! *Seconde*—PARRY! DEVELOP! (Art. 55.)
To the rear—PASSADE! DEVELOP!
Leap to the—REAR! LUNGE-OUT!
} GUARD!

94. When two or more parries are made in

succession, it is because the first did not meet the weapon of the antagonist.

95. The thrust that follows the parry, represents a riposte. Either a thrust or development should be made after every parry.

Tierce (or *quarte*, *prime*, *&c.*,)—PARRY! THRUST!

Tierce and *quarte*—PARRY! THRUST!

Tierce and *seconde*—PARRY! DEVELOP! (Art. 55.)

Quarte and *tierce*—PARRY! THRUST!

Prime and *seconde* — PARRY! THRUST! (Art. 55.)

Seconde and *prime*—PARRY! DEVELOP! (Art. 54.)

Tierce and *low quarte*—PARRY! THRUST!

Second and *quarte*—PARRY! DEVELOP!

Tierce and *prime*—PARRY! THRUST! (Art. 54.)

Quarte, *tierce*, and *seconde*—PARRY! THRUST! (Art. 55.)

Second, *tierce* and *prime*—PARRY! DEVELOP! (Art. 54.)

} GUARD!

AGAINST CAVALRY.

AGAINST CAVALRY.

96.

One step to the—RIGHT! LUNGE-OUT!
One step to the—LEFT! LUNGE-OUT!
One step to the—LEFT! *Against cavalry right*—PARRY! *Right*—VOLT! LUNGE-OUT!
One step to the—RIGHT! *Against cavalry left*—PARRY! *Left*—VOLT! DEVELOP!

} GUARD!

ATTACK AND DEFENCE WITH THE SHORTENED THRUST AND BUTT.

ATTACK AND DEFENCE WITH THE SHORTENED THRUST AND BUTT.

97.

To the front—PASSADE! *Right*—SHORTEN! THRUST!
To the front—PASSADE! *Right*—SHORTEN! DEVELOP!
To the front—PASSADE! *With the butt to the front*—STRIKE!
To the front—PASSADE! *With the butt to the front*—DEVELOP!
Tierce—PARRY! *Right*—SHORTEN! THRUST!
Quarte—PARRY! *Left*—SHORTEN! DEVELOP!
Tierce—PARRY! *With the butt and stock to the front*—STRIKE!
Quarte—PARRY! *With the butt and stock to the front*—DEVELOP!

} GUARD!

COMPANY DRILL AT THE MANUAL.

COMPANY DRILL AT THE MANUAL.

98. To dispose a company for drill at the manual so that it will occupy the smallest front, the ranks will be "opened," and the command given! 1. *By the left, two paces, take intervals.* 2. MARCH. At the first command, all the company faces to the left, except the right front rank man, who stands fast. At the second command, the right man of the rear rank takes one step, all the other files take two paces' intervals from the file on their right, and face to the front. The rear rank will then be in rear of the centre of the intervals of the front rank.

99. Each rank will then call off by "twos," and the odd-numbered files of each rank will be directed to move two paces to the front.

There will then be four ranks; the men of the third rank will be in rear of the first; the

fourth in rear of the second, with intervals sufficient for all movements.

TO RE-ASSEMBLE THE COMPANY.

100. The instructor will command:

1. *On the right file, close intervals*, 2. MARCH!

At the first command the men will *face towards* the right file of the front rank; at the command March they will close towards the right and front into their proper places, moving on the shortest line.

THE BAYONET MANUAL AT PARADE OR ON DRILL.

THE BAYONET MANUAL AT PARADE OR ON DRILL.

101. In ranks at the "rear open order," all the movements herein prescribed, except the volts and the blow "with the butt to the right," can be readily executed, and may be introduced on parade or at drill.

102. The address which infantry will acquire in the use of the musket by being drilled at the bayonet manual in ranks, will, it is supposed, necessarily render the "charge" more formidable, and give it increased confidence in resisting the attack of cavalry.

THE CHARGE.

(PLATE XXV., FIG. 40.)

103. The squad (platoon, or company) being in two ranks and at "carry arms," and

supposed to be about forty or fifty yards from the enemy, the instructor will command:

1. *Prepare to charge.*
2. *Double quick*—MARCH!

At the first command, seize the piece with the left hand at the height of the right breast, and bring it diagonally across the middle of the body, the bayonet slightly advanced, the right hand holding the handle at the height of the hips, the left hand in front and at the height of the left breast. At the second command the squad (or company) will move off at the "double quick," carrying the piece as described.

104. After moving to the front forty or fifty paces, the command "Halt!" will be given as the left foot is coming to the ground, when both ranks will halt and take the position of Guard. The front rank may then be required to move to the front about ten feet by the "front passade," in order that the company may be exercised in the manual.

105. The charge by company, resembling

the actual movement in battle, will instruct the men to act with that concert which alone renders a charge formidable.

INFANTRY AGAINST CAVALRY.

(PLATES 26 & 27.)

106. An infantry soldier, instructed in firing and fencing with the bayonet, has nothing to apprehend from a single horseman. He should preserve his fire till his adversary is within eight or ten yards of him.

107. A good shot will always fire at the horseman; one less sure of his aim will fire upon the horse, and attack the man as soon as his horse falls.

108. If he misses, he should endeavor to take a position on the left of his cavalry opponent, as a mounted soldier cannot use his pistol and sabre with as much address on his left, as on his right side.

109. An active man, having confidence, may preserve his fire, defending himself with his bayonet, until the horseman has passed him, when he will be more certain of his shot.

110. Between the sabre and bayonet the advantage is in favor of the latter: one reaches but six feet, the other nine. With the right and left parries against cavalry, the infantry soldier can defend himself against any blow of the sabre, and deliver his own blow, while he is at the same time guarded with his weapon.

111. Sham engagements between cavalry and infantry skirmishers, properly armed, would be advantageous to both, familiarizing them with the means of attack and defence of their weapons.

REMARKS ON THE MANNER AND MEANS OF GIVING INSTRUCTION IN FENCING WITH THE BAYONET.

REMARKS ON THE MANNER AND MEANS OF GIVING INSTRUCTION IN FENCING WITH THE BAYONET.

112. In the mutual lesson, not more than ten men should be instructed together, and only after they are quite perfect in the manual. A sufficient proficiency in the manual ought to be attained in a month's daily drilling.

113. Each man must be provided with a strong mask, a pair of fencing gloves, and a wooden musket, with a whalebone gutta percha bayonet. (PLATE XXVIII.)

These are the essentials. Jackets and plastrons are not required, as the blow from the bayonet is scarcely felt.

114. To instruct a company, at least four non-commissioned officers should be first selected from it, who, under the instruction or di-

rection of one of the company officers, should be required to render themselves skilful fencers and good instructors. This should be accomplished in one, certainly in two months; and these four instructors should be able in three or four months to make good fencers of at least two-thirds of the men of their company.

115. Each company should be furnished as the means of instruction, with

12 Wooden muskets (hard wood),

12 Bayonet sockets;

12 Masks;

24 Whalebone gutta percha bayonet points;

15 Pairs fencing gloves, with gauntlets.

NOTE.—Masks and gloves can be obtained of Smith, Crane & Co., 4 Maiden Lane; bayonet points of the Gutta-percha Co., 139 Broadway, N. Y. The wooden muskets and sockets are furnished by the Ordnance Department.

116. The best men should always be united in the same squad, so as not to be retarded in their progress.

117. Those men that learn slowly should be placed in small squads and receive individual instruction.

118. The instructor will always execute the movement himself, after having explained it, in order that it may be perfectly understood.

119. In learning any difficult movement for the first time, each man will be required to execute it separately, while the others are at rest.

EXPLANATION OF TERMS.

120. The *engagement* is the act of crossing weapons with an adversary. There are three engagements; but two, however, are resorted to —*tierce* and *quarte*.

121. To be engaged in *tierce*, the right of the bayonets is in contact; in *quarte*, the left is in contact.

122. From one or the other of these engagements all blows are made.

123. Fencers are near enough to touch with the development, when the bayonets cross at the middle.

124. A *direct thrust* is one in which the point moves in a straight line towards the body of the antagonist. There are two: in *tierce* and *quarte*.

125. In making an attack or in riposting, the piece should always be carried to that side most in danger from the adverse point. For instance, in developing in tierce, the piece should be carried slightly to the right, to protect the right side, while in the act of making the blow. This is called *taking the opposition.* It is a necessary precaution to take in making any blow.

126. A *disengagement* consists in changing the point from one "point of attack" to another, and developing.

For instance, if engaged in *tierce* to *disengage to quarte,* move the point of the piece quickly forward and under the piece of your antagonist, at the same time developing.

127. In disengaging to avoid the parries of *prime* and *seconde,* it is necessary to move the point over your opponent's piece.

128. The parries are called *simple* and *counter.*

A *simple parry* meets and throws off the blow on the same side on which it approaches.

129. A *counter parry* is one made by passing the point under and around the weapon,

and throws off the blow on the side opposite to that on which it approaches.

130. There are two counter parries. They are only used to parry disengagements.

COUNTER TIERCE.

Circle the point under your antagonist's piece when he disengages from *tierce* to *quarte*, and throw the blow off to the right.

COUNTER QUARTE.

131. On your antagonist disengaging from *quarte* to *tierce*, circle the point under his piece and throw the blow off to the left.

132. These parries are not quick enough to use in a serious affair. They are, however, useful in the lesson in increasing the command over the weapon.

133. A *feint* is a quick movement of the point towards one of the "points of attack," as if about to deliver a blow. The object is to induce your antagonist to cover a "point of attack," different from that in which you wish to touch.

134. To *execute a feint*—supposing you are engaged in *tierce;* change the point to *quarte*, advancing it quickly nearly the full length of the left arm, close to your opponent's weapon, without moving the feet or legs, as if a blow in quarte was meditated.

135. The *feint* should be followed by a disengagement, or by a direct blow.

If your opponent moves his weapon to oppose the feint, disengage; if he does not move it, deliver a direct blow, being careful to take, in either case, the *opposition.*

136. To *menace*, is to advance the point quickly by a partial extension of the arms, on the side of the engagement, as if about to make a direct blow.

137. This is generally done by first *attacking the weapon* of your adversary, by exerting some force upon it to move it, striking or pressing it aside, then advancing quickly the point.

If your adversary moves his piece towards the side menaced, disengage; if he does not, develop.

138. The *riposte*, as already explained, is

the blow that immediately follows a parry. It should be made with such rapidity as to touch the opponent at the same time his foot reaches the ground in the development. It may be made also by first feigning a direct thrust, and as soon as the opponent recovers his guard, covering the side which is menaced, then disengaging.

139. A *stop thrust* is one delivered at an antagonist when he advances uncovered. It should be given the instant he raises his foot to advance.

140. By the *step to the right and left*, a thrust can be avoided without parrying, thus securing an opening for an attack. By this change of position you can move around your antagonist, and prevent yourself from being driven upon dangerous ground.

141. The *volts* afford a means of facing rapidly in any direction.

142. The *rear passade* enables a soldier to retreat quickly and carefully, so as to avoid falling over any obstacles that may be on the ground in his rear.

143. With the *thrust* you can reach your

antagonist in the riposte, if it is made before he recovers his guard.

144. You *develop* in making an attack; also in riposting after your antagonist has recovered his guard.

145. The *lunge-out* is used against an unskilful antagonist; against one who has lost somewhat the control of his weapon; against a cavalry soldier who charges full upon you, as the point will reach his body before his horse can rush over you; and against the horse to keep him at a distance.

146. The *recovery of the guard* must be effected immediately after the blow is delivered, if it misses.

147. When your blow is parried successfully, be prepared for the riposte, and parry as you return to the position of Guard.

PRACTICAL INSTRUCTION IN FENCING WITH THE BAYONET.

PRACTICAL INSTRUCTION IN FENCING WITH THE BAYONET.

148. The men will be formed in two ranks, opposite each other, with intervals of two paces.

One rank will be designated No. 1, the other No. 2.

At the command *in tierce* (or *quarte*) ON GUARD! each set of fencers will assume the position of Guard, crossing their bayonets at the middle, the right in contact if in tierce; the left in contact in quarte.

149. The blows and movements will be made by each rank alternately. It will be particularly enjoined that every effort must be made to cause each blow to take effect. To deliver a blow to one side, or too short, is not only a loss of time and exertion, but it prevents the antagonist from parrying properly. Every

blow should be delivered quickly and accurately, just as in a serious affair.

150. The instructor will at first engage with one of the men, and explain to the squad the manner in which he wishes the command executed.

151. At the command "Guard!" given after each blow, the men must resume quickly the position in Art. 25.

152. To accustom the men in advancing and retreating to preserve their guard and their proper distance, the command will be:

No. 1. ADVANCE! when the rank of No. 2 will retreat.

No. 1. FRONT PASSADE! when No. 2 will execute the rear passade.

153. Being engaged in tierce, to change the engagement the command is: No. 1 *change quarte*, which will be executed by passing the point quickly under the bayonet of No. 2, and bringing the left edges in contact. No. 2 does not move his point.

154. The change from *quarte* to *tierce* is after the same manner.

155. The commands of execution are printed

in capitals, those of caution in italics. Unless specially directed otherwise, as often as one No. advances, the other retreats.

DIRECT BLOWS.

Engagement of Tierce.

No. 1. ADVANCE—DEVELOP.	No. 2. *Retreat.*
No. 1. ADVANCE—DEVELOP.	No. 2. *Retreat and parry tierce.*
No. 1. *Change*—QUARTE.	
No. 1. ADVANCE—DEVELOP.	No. 2. *Retreat.*
No. 1. *Front*—PASSADE—DEVELOP.	No. 2. *Rear passade and parry quatre.*

DISENGAGEMENTS.

156. *Engagement of Tierce.*

No. 1. *Disengage* (art.).	No. 2. *Remain covered in tierce.*
No. 1. ADVANCE—DISENGAGE.	No. 2. *Retreat and remain covered in tierce.*
No. 1. " "	No. 2. *Retreat and parry quarte or low quarte.*
No. 1. " "	No. 2. *Retreat and parry prime.*
No. 1. *Front*—PASSADE "	No. 2. *Rear passade and parry seconde.*

No. 1. ADVANCE—DISENGAGE.	No. 2. *Retreat and parry counter tierce.*
No. 1. ADVANCE—*In Seconde* —DISENGAGE.	No. 2. *Retreat and remain covered in tierce.*
No. 1. " "	No. 2. *Retreat and parry seconde.*
No. 1. " "	No. 2. *Retreat and parry low quarte.*
No. 1. *Front*—PASSADE—*In Seconde*—DISENGAGE.	No. 2. *Rear passade and parry prime.*

157. *Engagement of Quarte.*

No. 1. ADVANCE—DISENGAGE.	No. 2. *Retreat and remain covered in quarte.*
No. 1. " "	No. 2. *Retreat and parry prime.*
No. 1. *Front*—PASSADE "	No. 2. *Rear passade and parry counter quarte.*
No. 1. *In Seconde*— "	No. 2. *Parry low quarte.*

158. The same blows will be made, the No. that retreats disengaging.

No. 1. ADVANCE!
No. 2. RETREAT and DISENGAGE!
No. 1. PARRY *tierce!*

NOTE.—In advancing, be covered on the side of the engagement. In delivering a blow, *take the opposition.*

A FEINT COMBINED WITH A DISENGAGEMENT.

Engagement of Tierce.

159. The instructor will indicate where the blow will be delivered, and explain that the disengagement will be either under or over the opponent's weapon, depending upon the parry.

160. At first the number that parries will reply to the feint only, permitting himself to be touched in the disengagement: afterwards he will reply both to the feint and disengagement, parrying the blow.

161. After explaining the blow, the instructor will simply command, Disengage.

162. The action of each No. is arranged in the order in which it occurs.

No. 1. *Feint in quarte.* (*Art.* 133.) No. 2. *Parry quarte or low quarte.* No. 1. *Disengage to tierce.*	No. 1. DISENGAGE.

No. 1. *Feint in quarte.* No. 2. *Parry prime.* No. 1. *Disengage to seconde.* (*Art.* 127.) No. 2. *Parry seconde.*	No. 1. DISENGAGE.

No. 1. *Feint in seconde.*
No. 2. *Parry seconde.*
No. 1. *Disengage to tierce.*
No. 2. *Parry prime.*
} No. 1. DISENGAGE.

Engagement of Quarte.

No. 1. *Feint in tierce.*
No. 2. *Parry tierce.*
No. 1. *Disengage to quarte.*
No. 1. *Parry quarte.*
} No. 1. DISENGAGE.

No. 1. *Feint in seconde.*
No. 2. *Parry low quarte.*
No. 1. *Disengage to tierce.*
No. 2. *Parry tierce.*
} No. 1. DISENGAGE.

No. 1. *Feint in tierce.*
No. 2. *Parry tierce.*
No. 1. *Disengage to seconde.*
No. 2. *Parry seconde.*
} No. 1. DISENGAGE.

PARRY AND RIPOSTE.

163. *Engagement of Tierce.*

No. 1. *Disengage to quarte.*
No. 2. *Parry quarte and riposte in quarte with the thrust.*
No. 1. *Remain developed.*
} No. 1. DISENGAGE.

No. 1. *Disengage to quarte.*
No. 2. *Parry quarte and riposte with the development.*
No. 1. *Guard and parry quarte.*
} No. 1. DISENGAGE.

No. 1. *Disengage to quarte.*
No. 2. *Parry prime and riposte (Art. 54) with the development.*
No. 1. *Guard and parry prime.*
} No. 1. DISENGAGE.

After the same manner all other parries and ripostes are to be made, both from the engagements of tierce and quarte.

PARRY AND RIPOSTE WITH A DISENGAGEMENT.

164. *Engagement of Tierce.*

No. 1. *Disengage to seconde.*
No. 2. *Parry seconde and menace.* (*Art.* 136.)
No. 1. *Guard and parry seconde.*
No. 2. *Disengage to tierce.*
} No. 1. DISENGAGE.

Engagement of Quarte.

No. 1. *Disengage to tierce.*
No. 2. *Parry tierce and menace.*
No. 1. *Guard and parry tierce.*
No. 2. *Disengage to quarte or seconde.*
} No. 1. DISENGAGE.

In a similar manner the riposte will be made after other parries.

165.

No. 1. *Feint in tierce and disengage.*
No. 2. *Parry tierce and quarte, and menace.*
No. 1. *Guard and parry quarte.*
No. 2. *Disengage to tierce.*
No. 1. *Parry tierce.*

} No. 1. DISENGAGE.

Other combinations will be made after the same manner.

BOTH NOS. RIPOSTE.

Engagement of Tierce.

166.

No. 1. *In quarte feint, and in seconde disengage.*
No. 2. *Parry quarte and seconde, and riposte.* (*Art.* 55.)
No. 1. *Guard and parry seconde, and riposte in tierce.*

} No. 1. DISENGAGE.

Other combinations will be made after the same manner.

TWO FEINTS AND A DISENGAGEMENT.

Engagement of Quarte.

167.

No. 1. *In tierce and quarte feint, and disengage.*
No. 2. *Parry tierce and quarte.*
} No. 1. DISENGAGE.

No. 1. *In tierce and quarte feint, and disengage.*
No. 2. *Parry tierce, quarte and tierce.*
} No. 1. DISENGAGE.

No. 1. *In tierce and quarte feint, and disengage in seconde.*
No. 2. *Parry tierce, quarte and seconde.*
} No. 1. DISENGAGE.

No. 1. *In tierce and seconde feint, and disengage in tierce.*
No. 2. *Parry tierce, seconde and prime, and riposte.* (54.)
No. 1. *Guard and parry prime, and riposte.* (54.)
No. 2. *Guard.*
} No. 1. DISENGAGE.

Other combinations of blows will readily occur to any one who practises the preceding.

168. The blows with the butt and shortened thrusts should be well taught in the lesson, but should be rarely introduced in the assault.

Engagement of Quarte.

No. 1. *Disengage.* No. 2. *Parry tierce and execute very quickly the front passade and development,* (*Art.* 34,) *delivering a blow with the butt and stock.* No. 1. *Guard, and parry.* (*Arts.* 83 & 84.)	DISENGAGE.

169. From the engagement of *tierce*, parry the disengagement with *quarte*, and advance and deliver the same blow.

After the butt and stock parries, No. 1 will indicate the blow with the stock at the flank or head, (Art. 85,) the parry for which is tierce.

RIGHT SHORTENED THRUST AS AN ATTACK.

170. *Engagement of Quarte.*

No. 1. *Disengage.*
No. 2. *Parry tierce, and without moving the piece advance with the passade, seizing his piece with the right hand in front of the left, and with the left at the muzzle. The first position of rt. sh'd. Thrust will then have been executed. Then deliver several rapid thrusts.*
No. 1. *Guard and parry tierce and quarte.*

} DISENGAGE.

From the engagement of tierce, after the parry of quarte, execute the right shortened thrust after the same manner.

THE RIGHT AND LEFT SHORTENED THRUST AS A DEFENCE.

171.

No. 1. *Disengage and execute the passade with the development,* (*Art.* 84,) *which will represent the*

with intervals of two paces between the files, and charged upon each other, (Art. 103.) The combatants will take the proper guard as they approach within distance, and contend energetically for the first blow. The first touch decides the affair. To enable the instructor the better to observe the contest, the victor of each set will retire at once to his place; his opponent will remain until all the combatants have finished, when the contest will be recommenced.

177. Instruction in the use of the bayonet should begin as soon as men are well inured to the double quick, and can fire with commendable accuracy. These are the first and most important steps in a soldier's training; after these, the bayonet.

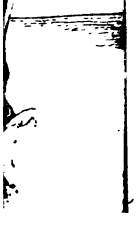




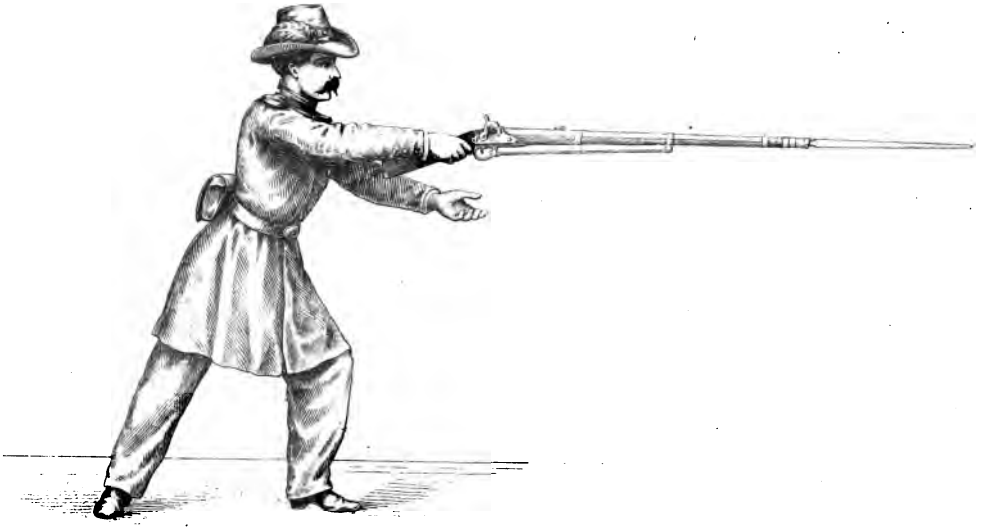
Fig. 5.



The Thrust.

Plate 4.

Fig. 6.



The Lunge

Plate 5.

Fig. 7.



The Development.

Plate 6

Fig.8.



The lunge with the development.

Fig

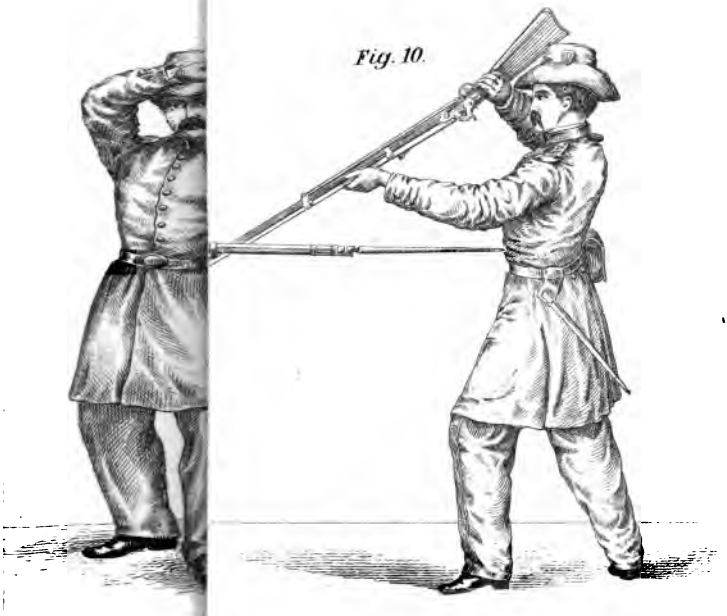


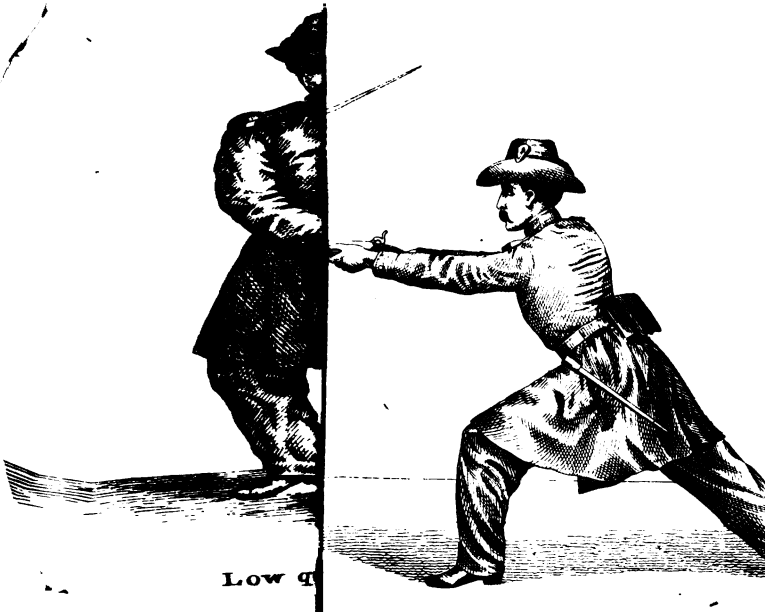
Fig. 10.







Fig. 16.



Low

Fig. 19.



Left parry against cavalry



Fig. 22.



The right parry against cavalry.

Plate 15.

Fig. 24.



Reposte after the Right parry against Cavalry.

Plate 16

Fig. 25.



The Reposte in Prime.

Plate 17.

Fig.26.



The Reposte in seconde.

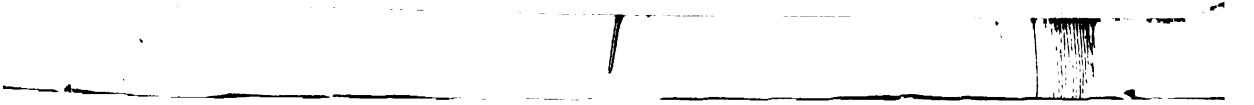


Plate 22.

Fig. 35.



Blow with the Butt to the right with the Development.

Fig. 40.



The charge.

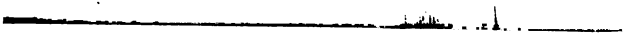
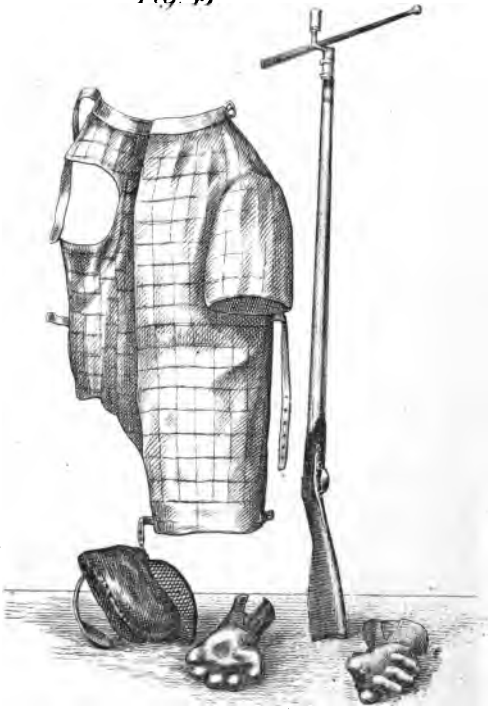
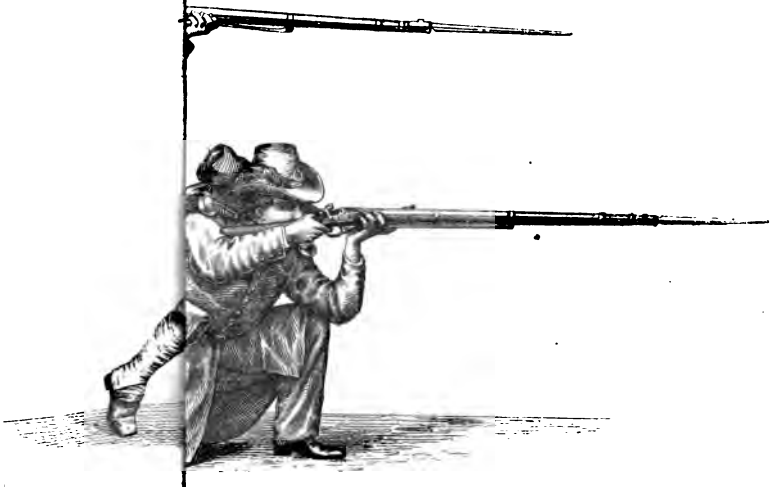


Fig. 43



The Materiel.



Double qui
ith front rank kneeling.